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THIRTEENTH ISSUE

# COUNTERPOINT APPLIED

IN THE INVENTION, FUGUE, CANON  
AND OTHER POLYPHONIC FORMS

AN EXHAUSTIVE TREATISE ON THE STRUCTURAL AND FORMAL DETAILS OF THE  
POLYPHONIC OR CONTRAPUNTAL FORMS OF MUSIC

FOR THE USE OF  
**General and Special Students of Music**

BY  
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*"The Material Used in Musical Composition," "The Theory  
and Practice of Tone-Relations," "The Homophonic  
Forms of Musical Composition," "Models of  
the Principal Musical Forms," "Exer-  
cises in Melody-Writing," etc.*



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## PREFACE.

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THIS book is a sequel to the *Homophonic Forms*, and the system pursued in its preparation corresponds in every detail to that of the latter.

Experience in practical teaching has confirmed the author's belief that no further preparation for the exercise of contrapuntal writing is necessary than the course of harmony given in the *Material used in Musical Composition* (or any equally exhaustive treatise), together with the course of study prescribed in the *Homophonic Forms*. But these courses, especially that in harmony, must be exceedingly thorough; two years of diligent application to *Material* is by no means too much, possibly not enough, for the acquirement of the only basis upon which practical contrapuntal facility can rest, naturally and securely.

Nevertheless, the first Division of the present book is devoted to the specific details of contrapuntal discipline, partly because of their inseparable bearing upon polyphonic form, and partly as a concession, — for the benefit of students not familiar with the method of harmonic discipline peculiar to the *Material*.

The other Divisions owe their design to the author's conviction that the quickest and surest means of acquiring contrapuntal skill consists in the **practical application** of the contrapuntal method to the composition of polyphonic forms. Hence the title of the book.

Therefore, this volume, like the preceding, "undertakes no more than the systematic enumeration and exhaustive explanation of all the formal designs and methods of structural treatment in the polyphonic domain of music composition, as revealed in classic or standard writings."

Further, "the student must regard the conscientious analysis of all the carefully collected references, as a very significant and **distinctly essential** part of his study." On the other hand, it will probably not be necessary for every student to do all of each Exercise. The tasks have been made extremely comprehensive, not because they are indispensable, but rather in order to meet the wants of every class of students.

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The following works, to which constant and vital reference is made, should be owned by the student :

Of **Bach**, the Well-tempered Clavichord, Vols. I and II ; the 2- and 3-voice Inventions ; the English Suites ; the Organ Compositions (Peters compl. ed.), Vols. II, III, IV, V, and VI.

Of **Mendelssohn**, Pfte. Works, op. 35 and op. 7 ; Organ Compositions, op. 37 and op. 65.

Besides these, frequent reference is made to —

**Bach**, The Art of Fugue, French Suites, Partitas, and other clavichord works ;

**Händel**, Clavichord Suites ;

**Klengel**, 48 Canons and Fugues ;

And Oratorios and similar choral works of **Händel**, **Mendelssohn**, **Bach**, **Beethoven**, **Brahms**, etc. These and all other cited compositions may be obtained, for inspection at least, at any large music store.

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Like its predecessor, this book is designed not only for the practical composer, but also for the general music-student. The latter, while studying and analyzing with the same thoroughness as the special student, will simply omit the prescribed Exercises.

PERCY GOETSCHIUS.

BOSTON, MASS., *September*, 1902.

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